

**MAJOR AND MINOR.**

A. J. Goodrich will assume the editorial chair of Brainard's *Musical World*, vacated by the death of Carl Merz.

**Mrs. H. S. Praetorius**, who is in New York pursuing her studies, will appear in several prominent concerts there before long under flattering auspices.

**Gladstone**.—Mr. Gladstone's new daughter-in-law, Mrs. Henry Gladstone, is not only young and handsome, but accomplished in music and languages. She is an admirable performer on the violin. She is a small brunette, with a smiling face, and is a clever talker.

Quail on toast, at Milford's.

**Strauss**.—Johann Strauss, the great waltz writer, told an interviewer the remarkable fact that, though the family had been writing dance music for three generations, not one of them could dance a step, and if he himself were put on the floor he would "cut a shocking figure."

**Fano**.—The baritone, Davide Squarcia, recently deceased, bequeathed 100,000 francs (\$20,000), to the Home for Aged Men at Loretto. Squarcia was very popular on the operatic stage twenty-five years ago. His *Guglielmo Tell* was his most successful role, and it is said has never been equaled since he retired from the stage.

**Hard Work for Little Pay**.—Fiddling and drumming, or sawing the big bass viol may not look like hard work when viewed from a comfortable balcony chair, but it is hard work,

monotonous as well, and exacting. If every orchestra player got his regular price he would only get a fair return for the time and money required to learn his profession. All ordinary vocations are closed to the orchestra player. His rehearsals on Mondays, his matinees on Wednesdays and Saturdays prevents his getting employment in an office or store, and consequently all he can do is to devote himself to composing, arranging or writing music or teaching. And any one who knows the hardships attending these callings, especially when the aspirant is poor and unknown, will not envy his lot. Most orchestra players live on their earnings as players, and when the summer season comes they go out of town to watering places, or find employment in local picnic bands, or they go hungry, as luck may direct. For luck and not hard work or skill seems to direct the hiring of such hands.

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## WARNING!

We hereby warn our patrons, and all interested, against a certain Mr. McElhiney who has been defrauding the public by representing himself as agent for *Kunkel's Musical Review*. We have no such agent. His last victims were in Washington Territory and Wyoming.

In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 39. We recognize no other.

THE PUBLISHERS.

"Is there any opening here for an intellectual writer?"  
asked a seedy individual, of the editor, one afternoon.

"Yes, my friend," replied the man of quills, "a considerate carpenter, foreseeing your visit, left an opening for you. Turn the knob to the right."

Mr. Parvenu—How is this, sir! I thought I gave you to understand that I wanted no advertisements connected with the musicale that was given at my house?

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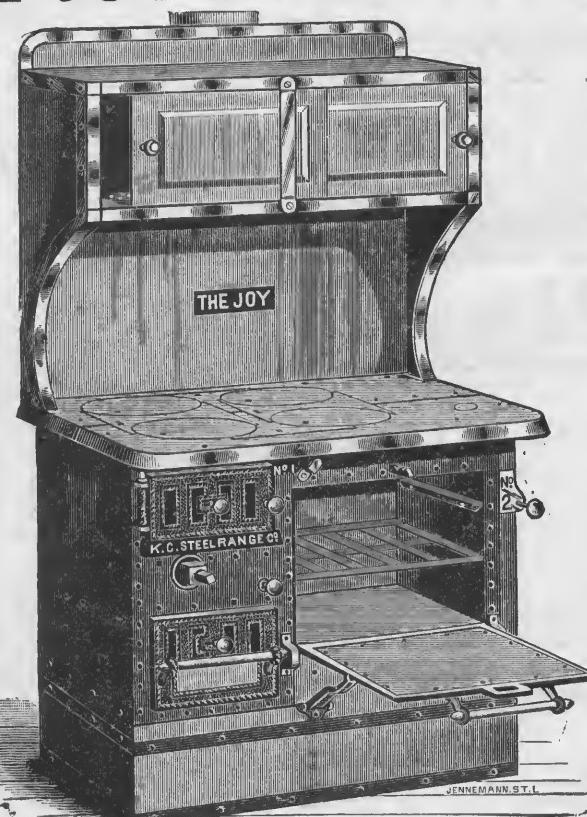
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## THE EASTER OPERA FESTIVAL.

**E**HE Easter Holiday Grand Opera Festival will be by far the most important musical affair of the year. Fully three hundred people will be engaged in giving the Operas announced for the week by the Emma Juch Opera Company and the force of auxiliaries secured. The Orpheus Sængerbund, one of the most prominent singing societies of this city, has agreed to take part in the Festival, which will be a guarantee that the grand choruses will be all that could be asked for. The Orchestra will be a large one, composed of about sixty solo instrumentalists, under the baton of Adolph Neuendorf, while the stage will be in charge of Emil Hahn, who has superintended the most elaborate productions of Grand Opera in Europe and who came to this country to take charge of the stage of the Juch organization for this present season. The repertoire selected by the management for this Festival will include Faust, Carmen, Mignon, William Tell, Trovatore, Rigoletto, and The Freischütz. The latter may be considered a musical novelty, as this production of it will be the first ever given here in English. Miss Juch will sing every performance, except those of Tuesday evening and Saturday afternoon, when Georgini Von Januschowsky will assume the roles requiring the soprano voice.

The mounting and costuming of the Operas will be very elaborate, as the management has the entire plant of the American Opera Company at their disposal, which enables them to present these great music dramas in a most complete, as well as a historically correct manner. Arrangements have been made with the leading florist to decorate the foyer and lobbies of the Exposition building during this engagement, and the lounges and promenades of the great building will undoubtedly present a very beautiful appearance when brilliantly lighted and artistically decorated with growing plants, palms and evergreens, making a very appropriate Easter floral display.

Our leading musical and society people are taking a great interest in this season of Grand Opera, coming, as it does, after the close of the Lenten season, and the modistes and milliners are having a veritable boom with the orders for attractive toilettes to be ready by Easter Monday.

The advance sale of seats will commence at Bollman Brothers Company, Monday, March 31st, and the scale of prices will range from 50c. to \$1.50 for reserved seats, according to location.

The organization of the Emma Juch Grand English Opera Company has been called by the Eastern press the most ambitious attempt at Grand Opera in the vernacular of our times, and we are inclined to think that the Eastern press is correct, for the reason that the Juch Company is, without doubt, the largest private enterprise in the Operatic field, and is in the hands of the most careful and experienced management now handling

Grand Opera—a management that has had the advantage of touring the country with the American and National companies, and is enabled to profit by the mistakes made in the conducting of those enterprises.

A Grand Opera Company, to be successful, must contain all the elements of success, viz.: a strong, carefully selected list of principals; a perfect orchestra, under the baton of an experienced conductor; and a well drilled chorus, composed of young, fresh voices. To these must be added a complete plant of scenery, costumes and properties, and last, but most important, a strong repertoire—this last being the most difficult to obtain, as it can only be had by a long and careful system of rehearsals and study under the watchful eye of a director who knows Opera from the most trifling incident to the most important ensemble. A good repertoire, with the members "well up" in every detail, can only be obtained by a company being composed of the right sort of material. There must be no drones in the hive. Every member of a successful organization must have ambition both personal and for the collective success of the company of which he or she is a member in fact in all things pertaining to the entertainments of all Opera Companies, the company must be a unit. In order for any large musical organization to do its best work confidence and respect in and for the man-

agement accompanied by a knowledge of the superior talents of the star are absolutely necessary. The faults of the American and National Opera Companies have no place in the Juch Organization. The feeling shown by each individual member of this company is evidently that the success of the whole is in the hands of the individual and the individual being thus responsible for the whole, works to and thus secures that success by a heart interest in every thing that will advance the interests of the concern. The full confidence Miss Juch has in her own ability as an artist and in the ability of her managers to guide the great concern of which she is the head, is contagious and doubtless inspires the other members of the company. Musical Director Neuendorf has long been known as one of the strictest as well as just conductors in the musical profession, under his baton the solo instrumentalists composing his Orchestra grow to know that excellence is the only escape from repeated rehearsals and the desire to have the orchestra consider one of the most prominent features of the entertainments, combined with ambition and duty, has caused the members of the Juch Orchestra to fuse into a whole that will compare favorably with any orchestra of the same size in the world. Each member of the Juch chorus sees the success of such artists as Tagliapietra, Vetta Hedmont, Janus-

National Pride" a company that was organized less than one year ago and can command such praise from such sources must be all that the public has a right to ask and more than they could, guided by past experience, reasonably expect.

## MISS JUCH IN CARMEN.

[From the Portland Oregonian.]

**C**those who failed to attend the second performance of the Emma Juch Company, last night, it can only be said that they missed a rare treat. Bizet's opera, "Carmen," was the bill, with Miss Juch in the title role, and she deepened and intensified the favorable impression created on the first night. Indeed, the entire opera—solo numbers, choruses and ensembles—was rendered in a manner to bring out, at their best, the capabilities of the entire company.

It was the first time the opera has ever been given in Portland, and the story of the impetuous gipsy girl, with her saucy piquancy and coquetry, her inconstancy and yet her fidelity to her own nature, was told in a way that, musically, almost defies criticism. The music is of that taking, melodious character, although in places exceedingly difficult, which lingers in the memory and sends one away from the performance with a feeling of satisfaction, and in the hands of Miss Juch the central figure, the gipsy coquette, receives such consistent, such thoroughly artistic, and yet such delicate and womanly treatment throughout, that one cannot but admire the courage of the little prima donna, who, in the face of adverse criticism backed by precedent, has had the bravery to carry out her own conception of the role. Hitherto, those who have essayed the role, for the most part, have made Carmen a wanton, accentuating all that was repulsive and degraded and ignoble in her nature; while Miss Juch portrays her as the fiery creature of emotion and impulse, full of contrasting qualities, now fickle, now constant, and yet with a gleam of true womanhood shining through her nature. Had she been all bad, she would have met an easier end. In her conception of the character, Miss Juch illustrates her own finer nature, and does credit to her artistic instincts.

Of her execution, vocally and dramatically, it is impossible to speak otherwise than in terms of unqualified praise. From the moment she darts in with a sprig of acacia between her lips and dressed in gaudy attire, and with archness and coquettish smile sings "Ah, then Beware!" until she lies lifeless, slain by Joes's stiletto. In soft, seductive tones, coaxing and tantalizing in their very melody, she ripples through this initial number, and as she skips quickly from the stage, after having shot a glance of witchery at Jose, a burst of applause follows her. Her castinet song and dance in the second act was a most charming and graceful piece of

work. Her voice rang out clear and sweet in the gay refrain, and she was a picture of careless southern abandon in the sinuous movement of her form.

Nothing could have been more true to her admirable conception than her singing and acting in the second act in the scene with Jose. Pettishness, jealousy, love, all had their illustration in voice, action and looks. So, too, in the song wherein she tells her fortune in the third act, there was an intensity of dramatic expression and a wonderful depth of feeling in every tone she uttered. In fact, lack of space forbids dwelling in detail upon all the fine points of realism and dramatic force displayed by her throughout her splendid interpretation of the part. She was artistic in every scene is the highest praise that can be given her.

Georgini von Januschowsky's rendition of the comparatively unexacting role of Michaels was a pleasing introduction of a most admirable singer. \* \* \* Tagliapietra's Toreador was a picturesque and very satisfactory performance, and he received a hearty encore on his Toreador song. \* \* \* Mr. Hedmont appeared to much better advantage than he did in Faust. \* \* \* Lizzie MacNichol and Susie Leonhart, in the minor roles of Mercedes and Frasquita, E. N. Knight as Zuniga, and the remaining members of the cast, acquitted themselves creditably. \* \* \*



EMMA JUCH.

**Mr. and Mrs. Charles Kunkel's China Wedding.**

[From Post-Dispatch.]

Mr. and Mrs. Charles Kunkel celebrated their China wedding on the 15th ult., when their magnificent residence on West Pine street, No. 3828, was thrown open to their friends for the first time. About three hundred invitations had been issued. The guests began to arrive at eight o'clock, and from that hour till early next morning the scene was one of rare enjoyment and festivity.

The house is situated upon a terrace, being approached by a flight of seven broad marble and granite steps, another flight of eight giving entrance to the oak-paneled Queen Anne hall. It is a beau ideal of comfort and taste, and has one of the best modeled interiors to be found.

The grand staircase, about which columns have been written in the daily press, was a much longed for sight. With its wealth of artistically carved wood pictures, it is probably the most wonderful in the world—certainly no staircase of the kind has ever been heard of before, and is due to the charming fancy of Mrs. Charles Kunkel, who, with Mr. J. A. Kieselhorst, conceived and carried out the plan.

The beautiful and costly presents of fine china and bric-a-brac that loaded tables were almost lost sight of in the magnificence of the staircase. It was contributed to by the most eminent musicians and great piano manufacturers in the New and the Old World, and is a marvel of beauty and artistic work.

It runs transversely across the hall, and is illuminated with a beautiful stained glass window. In the centre of each balustrade is set a tablet, on which is carved some musical subject, according to the choice of the donor. There are about seventy-eight such tablets, costing from fifty to two hundred dollars each. The newel-post and side work of the staircase contain large panels. A faint idea may be formed of the charm of the scene when it is stated that the carving on these tablets and panels is artistic in the highest degree, and exacted as much care and time as any painting.

In the center of the group is a tablet from Mrs. Kunkel, carved in cherry, representing the garden scene from "Faust" in two pictures—Faust and Marguerite on the right, and Mephisto and Martha on the left. The first opera ever attended by Mrs. Kunkel was "Faust," and Mr. Kunkel was her happy escort upon that occasion.

P. S. Gilmore gave a very large and wonderfully carved tablet, also in cherry, representing the motto "Alpine Storm," in compliment to Mr. Kunkel's musical work of which that is the subject. It is an Alpine scene—a shepherd playing upon an oboe, sheep grazing on the mount, approach of storm in the distance.

One of the largest and most beautiful of the panels is from Ernest R. Kroeger. It is also of cherry, and upon it is carved "Lorelei" floating upon the waters, playing her harp.

The smaller panels are 6x4 inches in size, and 1½ inches thick. Upon one side is carved the monogram of the donor, and on the other side some appropriate scene. As not more than half of them could be used in the stairway proper, the remainder were split in two and form a superb finish to the wainscoting of the hall, the monogram and motto placed alongside of each other, divided only by a narrow beading of the oak, the contrasts, in the different woods used, being very effective. In this connection will be found the monograms of the following persons: Carlyle Petersilea, Steinway & Sons, Chickering & Sons, Decker Bros., Ernest Knabe, Kranich & Bach, Farrand & Votey, Conover Bros., Schmer & Co., C. C. Briggs & Co., Newby & Evans, Alfred Dolge, Wm. Mason, A. P. Scheuermann, Emil Liebling, W. M. Blumenschein, Louis Ballenberg, Julia Rive-King, H. G. Andres, Miss Neally Stevens, Emerson Piano Co., Dr. F. Ziegfeld, Henry F. Miller & Sons, C. T. Sisson, L. E. Levasser, Decker & Sons, Madame L. Natalie, Burdett Organ Co., George D. Newhall, Hamlet Lee, J. W. Currier, Kroeger & Sons, Hallett & Davis, L. Mathias, Estey Organ Co., Franz Bausemer, Epstein Bros., Wm. Bechtold, J. A. W. Fernow, A. Waldauer, A. W. Hoffman, Victor Ehling, Geo. Dittman, Ed. W. Read, Bollman Bros., George Kilgen, O. A. Field, Edward Neinstiel, L. D. Foulon, T. Bahnsen, H. J. Schonaker, M. M. B. A. Association, John A. Robinson, Dr. L. Maas, Miss Kate V. King, F. W. Schultz, Dr. Wm. F. Kier, John A. Kieselhorst, P. Thonsen, Thomas M. Hyland, August F. Reipschlaeger, Franz Rummel, E. C. Janssen, Ella Kunkel, Beethoven Kunkel, Adele Kieselhorst and Mrs. M. Hubert. From these tablets may be selected a few of special interest. Madame Julia Rive-King's tablet has a group of instruments—harp, mandolin, etc., encircling a picture of

which the "Alpine Storm" is the subject; enameled painting on California red wood.

Franz Rummel, of Berlin, sent a magnificent panel of French oak, the motto—"So gruss ich die Burg" (So greet I the castle)—giving the theme of the herald in the "Rheingold," the monogram surrounded by oak and laurel leaves.

A. Dolge's contribution is a wonderfully carved tablet, representing a group of instruments and masks, emblematic of art and literature. This is one of the most artistic bits of work.

Wm. Schultz, saxophone player of Gilmore's Orchestra, is represented by a cherry tablet, exquisitely carved. Motto: Laurel leaves entwining a saxophone.

Emil Liebling sent a finely carved panel, on mahogany, taken from a celebrated chateau in France, motto comical, a fox playing on a flute, wearing on his head a cap stolen from a minstrel.

The Estey Organ Co. sent a superb panel, carved on Brazilian mahogany a hundred years old. The subject is a monk seated at the organ, his face glowing with inspiration as he pours forth his soul in melody.

H. G. Andres has sent a very good bit of work. Subject, "Cupid in a Gondola," motto, "Success."

Chickering & Sons have an enameled tablet representing a group of musical instruments, mandolin, flute, tambourine, etc.

I. D. Foulon, a carved tablet representing a tambourine girl, surrounded by laurel and oak leaves.

Dr. W. F. Kier, a panel with a boy and girl playing the flute and guitar, surrounded by flowers.

Louis E. Lavasso presents a tablet carved in laurel leaves and flowers, entwining a theme of one of Mr. Kunkel's compositions, "Morning in the Woods."

Louis Ballenberg, a carved panel, motto, "Silent Quartette," phantom flowers, intertwined with laurel and oak leaves.

Bollman Bros., a rich carving representing a drum major, the margin finished with a wreath of oak and laurel leaves.

Steinway & Sons presented a tablet of Brazilian cherry. A group of musical instruments surrounded by laurel and oak leaves.

J. A. Kieselhorst's tablet is the most original of all—representing Kunkel's Royal Edition; it is hollow and opens by a sliding lid. On the outside is the legend, "Kunkel's Royal Edition," and a beautiful carving of a four-leaf clover—emblematic of success. Upon the lifting of the lid is discovered in succession three leaves, bearing each a picture of one of Mr. Kunkel's three children, according to age; the fourth leaf being left blank and marked "appendix." It is a happy play upon the Royal Edition, and shows Mr. Kieselhorst in his true vein of originality.

The other tablets are all as happily designed and executed and under the brilliant electric lights which are placed at every point best calculated to illuminate the work, the effect was beautiful and each separate piece was critically examined and admired by the throngs of music worshippers. Not the least interesting features of the whole affair are the charming letters which accompany the tablets. The idea seems to have been received with great enthusiasm.

Hamlet Lee writes: "Your plan seemed to me a very original and pretty conceit, and suggests many artistic possibilities. I feel gratified and honored that you have remembered me in connection with it. Some of the most cherished memories of my life are associated with Charles and Jacob."

Mme. Louise Natalie writes of the happiness it affords her to contribute to the carrying out of so happy an idea, and thanking Mrs. Kunkel for remembering her.

Carlyle Petersilea writes: "I am extremely proud to be remembered among your husband's friends."

Miss Gilmore writes a charming letter for her father, being his "private secretary upon a weekly salary," as she states, with great naivete. She says: "Papa bids me say to you, that your kind request does him much honor, and that he will take much pleasure in contributing to the stair-case. Your idea is a beautiful one, and I hope that the possession of such an unique stair-case will inspire you with strength to mount it more frequently than your some what delicate health has hitherto permitted."

William T. Miller writes: "It seems to us that the whole idea is one of the best we have ever known of, and Mr. Kunkel is to be congratulated on being the recipient of it, as well as of having a wife capable of successfully accomplishing it."

Madame Julia Kive King writes that she would have felt slighted if she had not been permitted to place a tablet in that wonderful stair case.

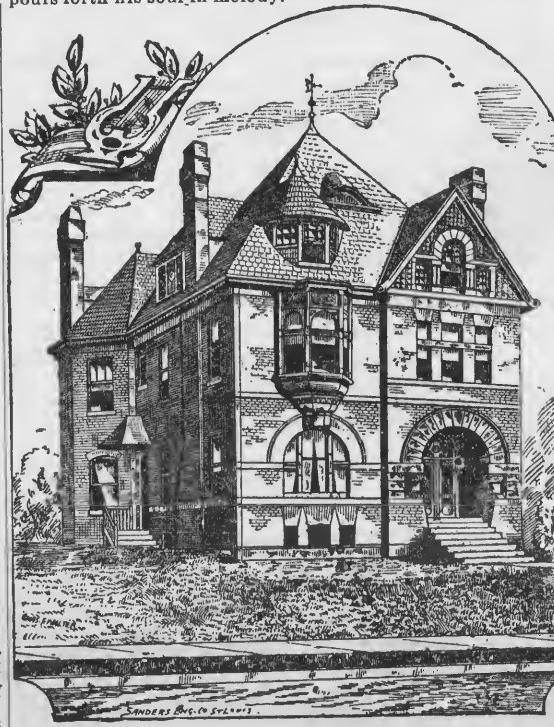
Neally Stevens writes of the pleasure it affords her to contribute to the novel and original design.

C. T. Sisson, of Chicago, writes of his pleasure in co-operating with Mrs. K. in her design and pleasantly adds: "I wish that my circumstances were such that I could furnish a block of gold, set in diamonds, for there is no man I would rather see climbing the golden stairs than my old friend—while a dweller below. He is sure to climb them in the next world and be a leader in the Heavenly Orchestra."

W. L. Blumenschein writes: "I feel honored by your request to contribute to the unique and beautiful surprise you are preparing for your husband."

The guests were royally entertained by Mrs. Charles Kunkel and Mrs. Jacob Kunkel, sister-in-law of the host, both beautiful and charming women in the prime of life, while the host, Mr. Charles Kunkel, smiled benignly upon his old friends, and felt that these latter days should be days of enjoyment and home.

The plans of the house as shown above were drawn by the well known architect, E. C. Janssen. He was ably seconded in his work by Peter Thompson, builder.



CHARLES KUNKEL'S NEW RESIDENCE.

Ernest Knabe has a carved panel upon a richly colored piece of mahogany; a group of musical instruments is presented as the subject.

Kroeger & Sons have added to the collection a handsome panel, on a bit of mahogany sent from San Domingo for the purpose. Cupid is here represented announcing his coming by a trumpet, the design encircled by laurel and oak leaves.

Conover Bros. have contributed one of the most interesting panels of the series. It is of oak, black with age. It is a comic sketch, a monkey seated with a cat across his knees. With his tail he is beating a drum suspended above his head, meanwhile turning the cat's tail as if it were the handle of a hand organ. The cat's expression is of howling despair, while the monkey is perfectly oblivious.

The Musicians' Mutual Benefit Association is represented by a carved panel, a group of musical instruments, emblematic of the divine art, occupying one side of the tablet, with the monogram of the society on the other side.

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"A neighbor of ours who was rendered nearly blind from scrofula, was entirely cured by using three bottles of Ayer's Sarsaparilla."—Stephens & Best, Drugists, Ball Play, Tenn.

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# MUSICAL REVIEW

APRIL, 1890.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

VOL. 13—No. 4.

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## DR. HANS VON BULOW.

Dr. Hans von Bülow, the foremost pianist of the Nineteenth Century, will give one grand Piano Recital in St. Louis, at the large Musical Hall in the Exposition Building, on the evening of April 23d 1890.

He will appear in but twenty concerts in the United States, and his engagements in other cities will make it impossible for him to give more than one concert in St. Louis.

Taking the fact into consideration that Dr. Hans von Bülow is to-day the greatest interpreter, the apostle of piano-playing, one whom all pianists throughout the world, from the humblest amateur to Rubinstein look up to, it is at once apparent that this Piano Recital will be a musical event in the history of music in St. Louis for generations to come. The musical public is therefore given this seasonable notice, in order that no other engagements may conflict with the date of the Bülow Concert, April 23d, 1890.

## PROGRAMME.

1. W. A. Mozart:  
Fantasie and Fugue, C major, (1782.)
2. Beethoven:  
Sonata quasi Fantasia (Moonlight,) C sharp minor  
Op. 27, No. 2, (1801.)  
Adagio sostenuto—Allegretto—Presto agitato.
3. Joachim Raff:  
Third Suite, E minor, Op. 72, (1853.)  
Praeludium—Menuett—Toccata—Romanze—Fugue.
4. Beethoven:  
Sonata appassionata, Op. 57, (1804.)  
Allegro—Andante con moto—Einale
5. Fr. Chopin:  
a. Nocturno, Op. 9, No. 3.  
b. Impromptu, Op. 36.  
c. Scherzo, Op. 39.  
d. Berceuse, Op. 57.
6. F. Liszt:  
a. Two Concert Studies:  
"In the Forest" and "Dance of Hobgoblins."  
b. Hungarian Rhapsody, No. 8

## Otten Symphony Concert.

The last of these excellent symphony concerts was given on the 20th ult., and presented the following programme, that was a fitting close to the series:

## PROGRAMME.

- I. Third Symphony (Eroica). . . . . Beethoven  
(a) Allegro con brio—(b) Marcia funebre—Adagio Assai. (c) Scherzo Allegro Vivace. (d) Finale Allegro Molto.
- ORCHESTRA.
- II. Prize Song, from "Meistersinger." . . . . Wagner  
Mr. Whitney Mockridge and orchestra,
- III. Vorspiel to the opera Lohengrin. . . . . Wagner
- ORCHESTRA.
- IV. Songs with the Piano.  
(a) Hedge Roses. . . . . Schubert  
(b) Proposal. . . . . Brackell  
(c) Ihr Bild (Her Image). . . . . Raff  
Mr. Whitney Mockridge.
- V. Song of the Rhine-Daughters, from "Gotterdämmerung". . . . . Wagner

The following notice was sent out:

The great interest manifested in this series of Symphony Concerts, has induced Mr. Otten to continue them next season. Friends of the enterprise have come promptly forward with valuable assistance, and arrangements have progressed so far that the management are able to announce a series of Symphony Concerts for next season under the direction of Mr. Joseph Otten. Eminent soloists will be engaged, and nothing left undone that will make the concerts an artistic success.

## Messrs. Andres and Doerner in Pianoforte Duets.

The first appearance in this city of Messrs. Armin W. Doerner and Henry C. Andres, the pianoforte duet players of Cincinnati, will be an interesting event to lovers of good piano playing. The particular line of concert work chosen by these two pianists, the playing of compositions and arrangements for two pianos, is one of which but little is heard in public, and so a somewhat unusual interest attaches to this event, despite the ever-present supply of piano recitals by soloists. We will give a more extended notice of their concert work in our next issue.

## Choral Society.

The third concert of the Choral Society was given at the Exposition Hall on the 6th ult., assisted by Mrs. Walter M. Wyman, soprano, Mr. Whitney Mockridge, tenor, Mr. W. M. Porteous, bass. The following programme was rendered:

## PART I.

## THE CRUSADERS.

## PART II,

- I. Nocturne (words by Harriett Spofford). . . . . P. G. Anton  
Mr. W. M. Porteous and Orchestra.
- II. Celeste Aida (from Aida). . . . . Verdi  
Mr. Whitney Mockridge and Orchestra.
- III. Ave Verum. . . . . Mozart  
Chorus and String Orchestra.
- IV. Songs with Piano.  
(a) Oh! that we two were Maying!  
(b) 'Twas April . . . . Ethelbert Nevin  
(c) Herzen's Fruehling. . . . . F. Von Wiedeke  
Mrs. Walter C. Wyman.
- V. Overture, "In the Highlands." . . . . Niel W. Gade  
Orchestra.

The soloists were well received and acquitted themselves very creditably—their work was conscientious and finished. The chorus did well, while the Symphony Orchestra was up to the excellent standard maintained in its own concerts.

## Musical Union.

The Fourth Concert of the Musical Union was given on the 18th ult., at the Exposition Hall, and was not surpassed by any other concert of the series. The programme offered Miss Geneva E. Johnston and Miss Selma Krause as soloists. The orchestral numbers were Vorspiel to the opera "Folksinger," Beethoven's Fifth Symphony, and Handel's Largo, in G minor. These numbers were excellently rendered, and in the Fifth Symphony the orchestra had full sway and made the most of it. The work was well balanced and artistically done. Miss Geneva E. Johnston was well received and sustained her reputation for good work. Miss Selma Krause is one of our own gifted pianists and has achieved an enviable reputation as well throughout the States as at home. Her playing was purely artistic and drew both upon herself and her teacher, Mr. Marcus Epstein, the very highest credit. A true conception and masterly style characterized her work.

## Easter Service at the Grand Avenue Presbyterian Church:

## MORNING.

- |  |          |
|--|----------|
| "Pascals"—Organ. . . . .               | Guilmant |
| "Christ our Passover"—Anthem. . . . .  | Haydn    |
| Solo—The Stone is Rolled Away. . . . . | Brahms   |
| "Christ the Lord is Risen". . . . .    | Wilson   |
| Organ—"Hallelujah". . . . .            | Handel   |

## EVENING.

- |   |        |
|---|--------|
| Andante and Finale—Organ Sonata. . . . .            | Merkel |
| Anthem—"Christ Hath Opened Paradise". . . . .       | Robyn  |
| Solo—"I know that My Redeemer Liveth". . . . .      | Handel |
| Organ—Offertoire, Op. 15. . . . .                   | Wely   |
| Mr. Alfred G. Robyn, organist and musical director. |        |

The Thirty-first Annual Commencement Exercises of the Homoeopathic Medical College of Missouri, were held at the Pickwick Theatre on the 18th ult., with the following programme:

Piano Solo—Germans' Triumphal March. . . . . J. Kunkel  
Amphion Quartette  
Mr. F. L. Crawford, 1st Tenor. Mr. Jas. Peacock, 2d Tenor.  
Mr. Chas. Wiggins, 1st Bass. Mr. Krieger, 2d Bass

## PRAYER.

Rev. Joseph D. Wilson, D. D.  
Soprano Solo—Star of my Heart. . . . . Luigi Denza  
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W. A. Edmonds, A. M., M. D.  
Violin Solo—Second Mazurka. . . . . Wieniawski

Miss Claire Stephens.

## AWARDING OF PRIZES.

I. D. Foulon, A. M., LL. B.  
Soprano Solo—Sleep Thou, My Child. . . . . I. D. Foulon  
Mrs. Mayo-Rhodes

## ADDRESS ON BEHALF OF THE FACULTY.

Rev. J. W. Ford, D. D.  
Piano Solo—Hungarian Fantasia—Grand Concert Rhapsody. . . . . Liszt

Mr. Chas. Kunkel.

## BENEDICTION.

Rev. Joseph D. Wilson, D. D.

The Steinway Concert Grand Piano used was furnished by Bollman Bros. Piano Co.

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Very truly,  
HENRIETTA MARKSTEIN.

## Easter Music in the Catholic Churches.

St. Xavier's, Prof. M. A. Gilsinn, organist, "Grand Italian Mass" No 1, with orchestral accompaniment.

This melodious work is arranged from masses by Rossini, Bellini and Donizetti; in the evening musical vespers.

St. Alphonsus Church, Prof. Louis J. Dubuque, organist, "Cimarosa's Military Mass" with orchestral accompaniment; at offertory, Gilsinn's "Regina Coeli."

Church of the Holy Name.—Miss B. Cloonan, organist, "Pacini's Missa Solemnis," at offertory, Lambellotte's "Alleluia."

St. Kevin's Church (Park av.),—Mrs. Chamlin, organist, Cimarosa's Military Mass—Gilsinn's "Victimae Paschali."

Church of the Visitation (Taylor av.),—Miss Theresa Finn, organist, Mrs. Elesie Garesche, directress, Mass "Grand Italian" No. 1, "Regina Coeli;" Giorza.

## CITY NOTES.

Miss Nettie Strong gave a very successful recital at her music rooms, 2601 Washington avenue.

✓ At Christ Church Cathedral will be rendered Stainer's Crucifixion—probably its first presentation in this country.

E. R. Kroeger played Bach's Fugue in C minor in a Service of Song at the Church of the Messiah; it proved a special feature of the service.

✓ The Vocal pupils of Miss Charlotte H. Hax-Rosatti will assist Mr. Louis Retter in a Pupil's Concert, to be given by him at Memorial Hall on the 17th inst.

C. H. Johnson, organist of the Pilgrim Congregational Church, is preparing a special Good Friday service. He has taken charge of the choir of the Hyde Park Congregational Church.

✓ A Concert will be given at Trinity Church on the 16th inst. by E. R. Kroeger, assisted by Miss Adelaide Kalkman and Arthur D. Weld, of the Church of the Messiah, and the Olympia Quartet.

Miss Alice Pettengill played the accompaniments and the piano part in the Kruetzer Sonata at Mrs. J. K. Brainard's recent concert. She was complimented in terms of very high praise by all present.

✓ The Amphion Club will give a concert on the 10th inst. at Niedringhaus Memorial Hall, and will be assisted by Miss Adelaide Kalkman, soprano, and Arthur D. Weld, baritone, of the Church of the Messiah.

Mrs. K. J. Brainard is in receipt of a request from the musical people of Lexington for the K. J. B. Ladies' Quartette to assist them in a concert to be given there. The quartette is making friends everywhere.

Lillie Biskup, a little girl of eleven years, played at the College Entertainment given at the Pickwick Hall, and surprised the audience with her admirable piano playing; she is a pupil of Miss Maggie Hennigan.

Eugene Rantenberg, of 1020 Hickory street, will assist in the concerts of the Marquette Minstrels, on the 22d inst., and the Police Relief Entertainment. Mr. Rantenberg's orchestra furnishes first-class music for balls, parties, receptions, etc.

✓ Louis Conrath, author of "Gondoliera," in the March REVIEW, is a graduate of the Leipzig Conservatory, and a very talented young man. He has just issued "Victoria Gayotte," a very captivating piano solo that promises to have a good sale.

The Hatton Quartette sang at Belleville, and was showered with compliments; it was entertained in royal style. The same quartette was engaged at the Real Estate Banquet, and at the Tuscon Lodge Entertainment, and received a call from Springfield, Ill.

The Second Presbyterian Church celebrated the twenty-fifth anniversary of the installation of Rev. S. J. Nicolls on the 4th ult. During the exercises musical selections were given by Mrs. Cunningham, Mrs. Bollman, Miss Strong and Messrs. Hammerstein, Heerich, Dirksen and Cunningham.

Miss Maggie Hennigan, of 1205 North Grand avenue, was presented with a magnificent gold medal by the Young Ladies' Sodality, numbering one hundred and thirty-two members, of which she is the popular president. Miss Hennigan was organist at the Redemptionist Church during the illness of Prof. Dubuque.

The K. J. B. Ladies' Quartette sang with great success at the Hyde Park Church; the attendance was large and very appreciative and altogether won over by the charming quartette. It also sang, on the 27th ult. for the Y. M. C. A., and has been engaged for the 4th inst. by the Hygienic College for its commencement exercises at the Pickwick.

✓ The Richard Wagner Verein of this city, has appointed Mr. Louis Hammerstein as pianist at their meetings. At the last meeting the Society took up the first act of "Siegfried." Mr. Seidemann lectured upon the opera, and was assisted in musical illustrations by Messrs. Hammerstein, Hein and Wiederhold. The Society has just finished "Rheingold," "Die Walkure," and will take up "Gotterdämmerung" this month.

**Genelli**, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsoiled with stamps, on short notice. Mail Cabinet with \$1.

The Mary Institute has been giving a series of Poet Days, monthly, and will give two more before vacation. Tennyson, Lowell and Wordsworth have already been heard, and Longfellow is in preparation. The music is composed for the occasion by local musicians. Messrs. Robyn, Balmer and Kroeger being among the contributors. These interesting days are due to the energy of Mrs. K. J. Brainard, the principal of the musical department.

If you want to buy a really fine silk umbrella or have one made in first-class order, go to Namendorf Bros. If you want a stylish cane or anything in the way of presents go to Namendorf's, 314 N. Sixth street, bet. Olive and

Locust. They have the largest and newest assortment of the finest goods in the city, and manufacture their own goods. With moderate prices and fine goods, Namendorf Bros. are in the lead.

Jules Massenet, the celebrated operatic composer, writes to Louis Lombard, the director of the Utica Conservatory of Music, as follows:

I love your great country; to it I owe my greatest theatrical success, Esclarmonde. I owe it to the unique, incomparable artist who has created the role; I owe it to an American, to Miss Sybil Sanderson, of San Francisco. On Thursday, took place in Paris the one hundredth performance of Esclarmonde, the one hundredth performance of Miss Sybil Sanderson, without one day of rest—the fact has never before existed. And what a role! This young girl has an extraordinary voice—G. in basso G in treble, two octaves, and it is not only the

compass which is extraordinary, but the art of singing, the originality and the dramatic action.

You will pardon for speaking to a confere who cannot but be interested in everything which is marvelous in our art.

My most vivid sympathies,

JULES MASSENET.

**Manilla**.—The Spanish government is about to found a music school in the capital of the Philippine Islands, which will have a salary list amounting to \$23,000 per annum. The professors, eleven in number, receive \$1,500 each, the director having \$400 and the secretary \$200 additional. The school is to be inaugurated in July next.

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# SERENADE ESPAGNOLE.

To Fannie Bloomfield Zeister.

Allegro ma non troppo  $\text{d} = 100$ .

Jules Zarembski Op. 26.

The sheet music consists of six staves of musical notation for piano. The first staff shows a treble clef, a bass clef, and a key signature of two flats. Fingerings are indicated above the notes. The second staff continues with a treble clef and bass clef. The third staff starts with a treble clef. The fourth staff has a treble clef. The fifth staff begins with a treble clef. The sixth staff concludes with a treble clef. Various dynamics such as *p*, *mf*, and *rif.* are used. Performance instructions include *a tempo.*, *ben cantando.*, *inf.*, *Ped.*, *n.h.*, and *ben marcato il canto.*. Fingerings are numbered 1 through 5 above the notes.

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The notation includes various dynamics such as *mf*, *p*, *pp*, and *rh*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." and "\*" are placed under specific notes. The music is written in common time, with some measures featuring triplets. The style is characteristic of a technical study or a piece designed to demonstrate specific playing techniques.

The image shows a page of sheet music for piano, consisting of ten staves. The music is written in common time and uses a treble clef for all staves. The first six staves are in G major (no sharps or flats), while the last four staves include one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering is indicated by small numbers above or below the notes. Performance instructions like 'pp' (pianissimo) are present. The notation includes several measures of chords and some single-note melodic lines.

Sheet music for piano, page 1, measures 52-55. The music is in common time, key signature is B-flat major (two flats). The left hand plays sustained notes with fingerings: 5, 2, 1; 5, 2, 1; 5, 2, 1. The right hand plays eighth-note chords. Pedal marks "Ped." and asterisks "\*" appear at the end of measure 52 and the beginning of measure 55.

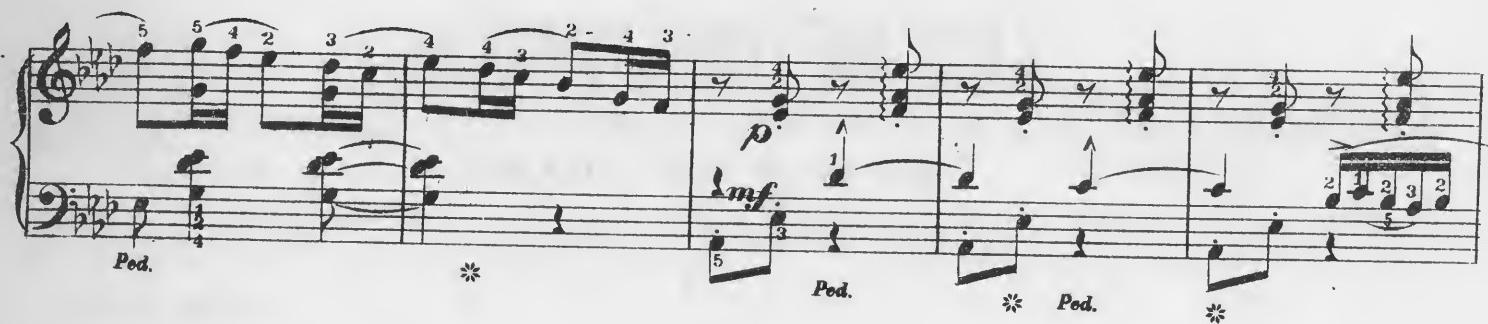
Sheet music for piano, page 1, measures 56-59. The left hand plays eighth-note chords. The right hand plays sixteenth-note patterns with fingerings: 1, 2, 3, 2, 1; 1, 2, 3, 2, 1. Pedal marks "Ped." and asterisks "\*" appear at the end of measure 56 and the beginning of measure 59.

*ben marcato il canto.*

Sheet music for piano, page 1, measures 60-63. The left hand plays eighth-note chords. The right hand plays sixteenth-note patterns with fingerings: 1, 2, 3, 2, 1; 1, 2, 3, 2, 1. Pedal marks "Ped." and asterisks "\*" appear at the end of measure 60 and the beginning of measure 63.

Sheet music for piano, page 1, measures 64-67. The left hand plays eighth-note chords. The right hand plays sixteenth-note patterns with fingerings: 1, 2, 3, 2, 1; 1, 2, 3, 2, 1. Pedal marks "Ped." and asterisks "\*" appear at the end of measure 64 and the beginning of measure 67.

Sheet music for piano, page 1, measures 68-71. The left hand plays eighth-note chords. The right hand plays sixteenth-note patterns with fingerings: 1, 2, 3, 2, 1; 1, 2, 3, 2, 1. Pedal marks "Ped." and asterisks "\*" appear at the end of measure 68 and the beginning of measure 71.



A. This A flat is tied through the next four measures. At B. the right hand strikes the A flat and releases the left hand.

# LILY OF THE VALLEY.

(DIE LILIE DES THALES.)

S. Smith. Op. 14.

Moderato  $\text{♩} = 100.$

8  
cadenza.  
8  
Ped.

Tempo di Mazurka  $\text{♩} = 120.$   
Mazurka.

Grazioso.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. || 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff marcato.*

*elegante.*

*mf*

8.

9.

10.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The notation includes various note heads, stems, and bar lines. Several performance instructions are scattered throughout the music, such as "Ped." (pedal), "f" (fortissimo), and "grazioso." (gracefully). There are also some numerical markings above the notes, likely indicating fingerings or specific playing techniques. The music is divided into measures by vertical bar lines.





# MOMENT MUSICAL.

(A l'Espagnole)

E. R. Kroeger.

Op. 24. No. 2.

Allegretto  $\text{d} = 100$ .

Sheet music for "Moment Musical" by E.R. Kroeger, Op. 24, No. 2. The music is in 2/4 time, A major (F# minor), Allegretto tempo ( $d = 100$ ). The score consists of two staves: treble and bass. The treble staff features complex fingerings (e.g., 13212, 43213) and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'sf ten.' (fortissimo tenuto). The bass staff provides harmonic support with sustained notes and bassoon-like entries. Pedal points are indicated by 'Ped.' under specific notes. The piece includes sections labeled '1.' and '2.' with different dynamics and fingerings.

**Un poco piu mosso** - 126.

The image shows a page of organ sheet music. It consists of six staves of musical notation, likely for two manuals and basso continuo. The music is in common time and includes various dynamics such as *mp*, *cres.*, *p*, *pp*, *ppp*, and *mf*. Articulation marks include *lusingando* and *pedal* (indicated by 'Ped.'). The music is divided into measures by vertical bar lines. Measure 8 is explicitly labeled '8.'. The bottom staff begins with a tempo marking 'Tempo I.' followed by a series of sixteenth-note patterns with specific fingerings (e.g., 4 3 2 1 3, 2, 4 3 2 1 3, 2, 4 3 2 1 2, 3 4 3, 4 3 2 1 3, 2, 3). The page concludes with a dynamic instruction 'a poco - crescendo.' and a tempo marking 'Ped.'



# KUTIAWIAK.

2nd. Mazurka by Henri Wieniawski.

Eugene Ketterer.

Tempo di Mazurka. ♩ - 120.

The sheet music consists of six staves of piano music. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *ff*. The third staff starts with a dynamic *ff*. The fourth staff starts with a dynamic *p*. The fifth staff starts with a dynamic *p*. The sixth staff ends with a dynamic *p*. Pedal markings ("Ped.") are placed under several notes across all staves, often accompanied by a star symbol (\*). Fingerings are indicated above many notes, such as "2 1", "5 2 4 3", "4 3", "5 2 4", etc. Measure numbers like 24, 25, and 26 are visible at the beginning of some staves.

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *f*, *p*, *ff*, and *s*, and fingerings like 1, 2, 3, 4, and 5. Pedal markings, indicated by the word "Ped." and a vertical line, are placed under specific notes throughout the piece. The music consists of two systems of measures, separated by a repeat sign with a "1" above it.

The first system starts with a dynamic of *f*. It features a variety of note heads, some with horizontal strokes and others with vertical strokes. Fingerings are placed above and below the notes. Pedal markings are present under the first, second, fourth, and fifth notes of the first measure, and under the first note of the second measure. Measures 3 and 4 begin with a dynamic of *p*.

The second system begins with a dynamic of *f*. Measures 5 and 6 start with a dynamic of *ff*. Measures 7 and 8 begin with a dynamic of *f*. Measures 9 and 10 start with a dynamic of *ff*. Measures 11 and 12 begin with a dynamic of *f*. Measures 13 and 14 begin with a dynamic of *p*.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is primarily in common time (indicated by '2/4' or '4/4'). The first five staves are in treble clef, and the sixth staff is in bass clef. The notation includes various note heads with fingerings (e.g., 1, 2, 3, 4, 5) and rests. Performance instructions such as 'Ped.' (pedal), 'mf' (mezzo-forte), 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo) are scattered throughout the page. There are also several asterisks (\*) placed at specific points. The music is divided into measures by vertical bar lines.

# SONGSTERS OF THE GROVE.

## IDYLLE.

Hid in their leavy coverts,  
The Songster of the grove  
Pour forth in ceaseless chorus  
Their notes of joy and love.

Sing on! ye gladsome warblers,  
Your tuneful echoing lays  
And bear my spirit upward  
On wings of love and praise.

Brillante. ♫-152.

Gustav Lange Op. 88.

8  
*brillante con fuoco.*

8  
*sempre f*

8  
*cresc.*  
*f*  
*dim. rall. poco.*

8  
*a tempo.*

8

*Leggiero con grazia.*

8

*cres.*

*f*

*rall. poco*

*mf dolce.*

*u tempo.*

*cres.*

*cres.*

*f*

*dim.*

*risoluto.*

*pp*

*f*

*risoluto.*

*p*

*pp*

*mf dolce.*

*Leggiero con grazia.*

*f* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.* *f* *rall. paco*

*a tempo.* *mf dolce.* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.* *f* *dim.* Ped. \* Ped. \*

*Con grazia.* *dolce.* Ped. Ped. Ped. Ped.

*tranquillo.*

A musical score page featuring two staves. The top staff is in treble clef and consists of a single measure containing a continuous pattern of sixteenth notes. The bottom staff is in bass clef and also contains a single measure with a continuous pattern of eighth notes. The music is set against a light gray background with black lines for the staves and note heads.

Musical score for piano, page 8, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 1: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 2: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 3: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 4: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 5: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 6: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 7: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 8: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 9: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 10: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns.

A musical score for piano, showing five staves of music. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, A-flat key signature, and common time. Measure 8 starts with a forte dynamic. Measure 9 begins with a crescendo dynamic, followed by a piano dynamic. Measure 10 begins with a piano dynamic. Measure 11 begins with a dimissio dynamic. Measure 12 begins with a forte dynamic. Measure 13 begins with a piano dynamic. Pedal markings are present at the end of measures 12 and 13.

# RIGOLETTTO.

(Verdi)

Carl Sidus Op. 133.

Moderato  $\text{♩} = 96$ .

The sheet music consists of four staves of musical notation for piano, arranged in two systems. The top system starts with a treble clef, a key signature of one flat, and a common time. It features six measures of music, each with a dynamic marking of *p*. The first measure has a tempo of  $\text{♩} = 96$ . Measures 1-3 include performance instructions: 'Ped.' at the beginning of the first measure, an asterisk (\*) at the end of the second, and another 'Ped.' at the beginning of the fourth. Measures 4-6 also have an asterisk (\*) at their ends. The bottom system continues with a treble clef, a key signature of one flat, and common time. It contains six measures of music, each with a dynamic marking of *p*. Measures 1-3 include 'Ped.' at the beginning of the first, an asterisk (\*) at the end of the second, and another 'Ped.' at the beginning of the fourth. Measures 4-6 also have an asterisk (\*) at their ends. The right hand part of the music is annotated with fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The left hand part is annotated with fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The music concludes with a dynamic marking of *f* followed by *ad.lib.*

Allegretto  $\text{d} = 160.$

The sheet music consists of eight staves of piano music. The first staff shows a treble clef and a bass clef, with a dynamic of  $p$ . The second staff shows a bass clef. The key signature changes between staves. The music is in 3/8 time. Fingerings are indicated above the notes, such as "5 4 3 2" and "1 2 3 2 1". Articulation marks like "cres", "cen", and "do." are placed above specific measures. Dynamics include  $p$ ,  $f$ , and  $\text{p}.$  The music features various chords and arpeggiated patterns, with some notes having grace marks. The final staff ends with a repeat sign and a bass clef.

Andante ♩=88.

*smorzando e rit.*

Piano sheet music showing two staves. The top staff is treble clef, the bottom is bass clef. Both staves are in common time. The key signature changes from one flat to two sharps. The left hand plays eighth-note chords, with 'Ped.' markings below it. The right hand plays eighth-note patterns with fingerings: (1, 3, 2, 1), (4, 2), (1, 3, 2, 1), (4, 2). The dynamic is *p*.

*a tempo.*

*cres.molto. ad lib. a tempo.*

Piano sheet music showing two staves. The top staff is treble clef, the bottom is bass clef. Both staves are in common time. The key signature changes from one flat to two sharps. The left hand plays eighth-note chords, with 'Ped.' markings below it. The right hand plays eighth-note patterns with fingerings: (3, 2, 4, 3), (3, 2, 3, 2), (5, 4, 3, 2, 1), (4, 2). A dynamic instruction 'più appassionato' is written in the center. The dynamic is *f*.

*smorzando.*

*rit.*

*a tempo.*

Piano sheet music showing two staves. The top staff is treble clef, the bottom is bass clef. Both staves are in common time. The key signature changes from one flat to two sharps. The left hand plays eighth-note chords, with 'Ped.' markings below it. The right hand plays eighth-note patterns with fingerings: (3, 2, 1), (2, 3, 4, 3), (3, 2), (2, 3, 4, 3), (3, 2). The dynamic is *f*.

Piano sheet music showing two staves. The top staff is treble clef, the bottom is bass clef. Both staves are in common time. The key signature changes from one flat to two sharps. The left hand plays eighth-note chords, with 'Ped.' markings below it. The right hand plays eighth-note patterns with fingerings: (3, 2, 1), (2, 3, 4, 3), (3, 2), (2, 3, 4, 3), (3, 2). The dynamic is *f*.

Piano sheet music showing two staves. The top staff is treble clef, the bottom is bass clef. Both staves are in common time. The key signature changes from one flat to two sharps. The left hand plays eighth-note chords, with 'Ped.' markings below it. The right hand plays eighth-note patterns with fingerings: (1, 2, 3, 4, 3, 2, 1), (5, 4, 3, 2, 1), (3, 2, 1, 4, 3, 2, 1), (5, 4, 3, 2, 1). The dynamics are *f*, *rit.*, *cres.*, *cen.*, *do.*, *f*.

*cres. .... cen. .... do.*

Piano sheet music showing two staves. The top staff is treble clef, the bottom is bass clef. Both staves are in common time. The key signature changes from one flat to two sharps. The left hand plays eighth-note chords, with 'Ped.' markings below it. The right hand plays eighth-note patterns with fingerings: (3, 2, 1, 4, 3, 2, 1), (5, 4, 3, 2, 1), (3, 2, 1, 4, 3, 2, 1), (5, 4, 3, 2, 1). The dynamics are *f*, *cres.*, *cen.*, *do.*, *f*.

# MOORISH SERENADE.

(MAURISCHES STÄNDCHEN.)

F. Behr. Op. 312.

Moderato. ♩ = 88.

*espressivo.*

*Ped.* \* *Ped.* \*

*dolce.*

*or* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rit.* *a tempo.*

*dimin. e riten.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## BOHEMIAN MELODY.

*(BÖHMISCHES LIEDCHEN.)*

Andantino. ♩ = 80.

F. Behr. Op. 503.

*dolce.*

*cres.*

*riten.*

*Execution*

*Execution*

*do*

## LITTLE TRUMPETER'S MELODY.

*(MELODIE DES KLEINEN TROMPETERS.)*

Fanfare. ♩ = 104.

F. Behr. Op. 503.

*f ben marcato gioviale.*

*pp sempre. pp*

*riten.*

*f*



**Allegretto con moto.** ♫ - 104.

*p-leggiero.*



# ZETA PHI

M A R C H.

J. L. Hickok.

Vivo.

Secondo.

Pedale ad lib.

# ZETA PHI

M A R C H.

J. L. Hickok.

Vivo.

Primo.

Pedale ad lib.

dolce.

8

8

## Secondo.

### Trio.

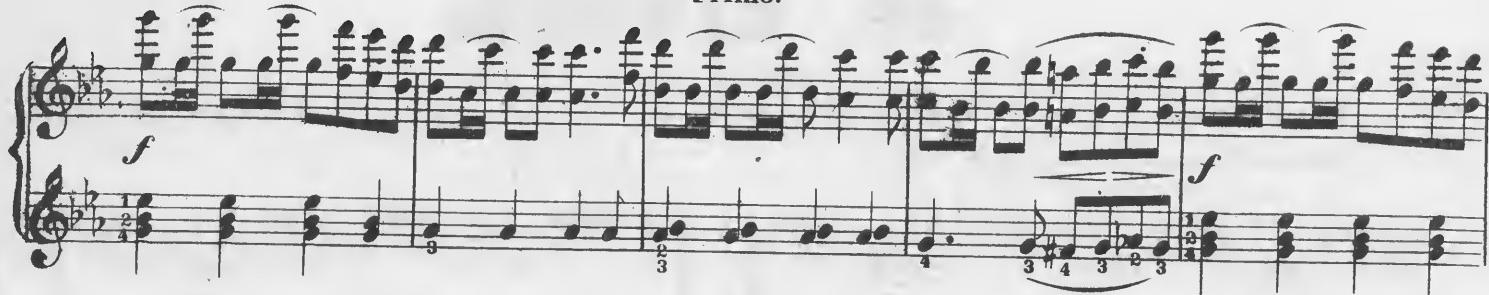
The musical score consists of two staves. The top staff is for the bassoon and the bottom staff is for the strings. Measure 4 starts with a bassoon solo. Measures 5-8 feature a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 9 begins with a dynamic marking *mf*. Measures 10-11 show a continuation of the rhythmic pattern.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 11 starts with a forte dynamic (f) and ends with a repeat sign. Measure 12 begins with a forte dynamic (f).

Musical score for piano, page 10, measures 52-53. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 52 begins with a forte dynamic (ff) and contains sixteenth-note patterns. Measure 53 begins with a piano dynamic (mf) and continues the sixteenth-note patterns. Measure numbers 52 and 53 are written above the staves.

*Repeat from beginning to Trio, which finishes the piece.*

Primo.



Trio.

A musical score for piano featuring two staves. The top staff shows a dynamic of *cresc.* and the bottom staff shows a dynamic of *mf*. The notation includes various note heads and stems.

A musical score for piano featuring two staves. The top staff contains dynamic markings such as 1, 2, 3, 4, 5. The bottom staff contains dynamic markings such as 1, 2, 3.

A musical score for piano featuring two staves. The top staff has a dynamic marking of *f*. The bottom staff has a dynamic marking of *ff*.

8

A musical score for piano featuring two staves. The top staff contains dynamic markings such as 2, 3, 4, 5. The bottom staff contains dynamic markings such as 1, 2, 3.

A musical score for piano featuring two staves. The top staff contains dynamic markings such as 1, 2, 3, 4, 5. The bottom staff contains dynamic markings such as 1, 2, 3.

*Repeat from beginning to Trio, which finishes the piece.*

# 33 ETUDES.

Repeat each exercise from 8 to 12 times.

Preliminary exercises. ♩ - 88 ♩ - 112.

Sheet music for Preliminary exercises in Key of A. The music is written for two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The tempo is indicated as ♩ - 88 and ♩ - 112. The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures of eighth-note patterns.

A. Loeschhorn, Op. 66.

Key of A.

Sheet music for Preliminary exercises in Key of B. The music is written for two staves: treble and bass. The treble staff has a key signature of two sharps (D major). The bass staff has a key signature of two sharps (D major). The tempo is indicated as ♩ - 88 and ♩ - 112. The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures of eighth-note patterns.

Key of B.

Sheet music for Preliminary exercises in Key of E♭. The music is written for two staves: treble and bass. The treble staff has a key signature of one flat (B-flat major). The bass staff has a key signature of one flat (B-flat major). The tempo is indicated as ♩ - 88 and ♩ - 112. The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures of eighth-note patterns.

## ETUDE XXIII.

Vivo. ♩ - 88 ♩ - 112.

Sheet music for Etude XXIII, first section. The music is written for two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The tempo is indicated as Vivo, ♩ - 88 and ♩ - 112. The music consists of four measures of sixteenth-note patterns. Measure 1 starts with a dynamic 'f'. Measures 2-4 have dynamics 'p' and 'f' respectively.

Sheet music for Etude XXIII, second section. The music is written for two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music consists of four measures of sixteenth-note patterns. Measure 1 starts with a dynamic 'p'. Measures 2-4 have dynamics 'f' and 'p' respectively.

Sheet music for Etude XXIII, third section. The music is written for two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music consists of four measures of sixteenth-note patterns. Measure 1 starts with a dynamic 'p'. Measures 2-4 have dynamics 'f' and 'p' respectively.

Sheet music for Etude XXIII, fourth section. The music is written for two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music consists of four measures of sixteenth-note patterns. Measure 1 starts with a dynamic 'p'. Measures 2-4 have dynamics 'cres.' and 'f' respectively.

Sheet music for piano, 2 staves, treble and bass clefs, F# key signature.

Measure 1: Treble staff: 3 2 4 1 4 3 5 4. Bass staff: 1 3 4

Measure 2: Treble staff: 3 2 4 1 3 2 4 3. Bass staff: 1 3 4

Measure 3: Treble staff: 1 2 4 3 1 2 4 1. Bass staff: 1 3 4

Measure 4: Treble staff: 3 2 4 3 1 2 4 3. Bass staff: 1 3 4

Measure 5: Treble staff: 1 2 4 3 1 2 4 1. Bass staff: 1 3 4

Measure 6: Treble staff: 3 2 4 3 1 2 4 3. Bass staff: 1 3 4

Measure 7: Treble staff: 1 2 4 3 1 2 4 1. Bass staff: 1 3 4

Measure 8: Treble staff: 3 2 4 3 1 2 4 3. Bass staff: 1 3 4

Measure 9: Treble staff: 1 2 4 3 1 2 4 1. Bass staff: 1 3 4

Measure 10: Treble staff: 3 2 4 3 1 2 4 3. Bass staff: 1 3 4

Measure 11: Treble staff: 1 2 4 3 1 2 4 1. Bass staff: 1 3 4

Measure 12: Treble staff: 3 2 4 3 1 2 4 3. Bass staff: 1 3 4

Dynamics: *mf*, *f*, *p*, *cres.*, *sf*

Fingerings: Measures 1-12 show various fingerings (1-5) above or below the notes.

### Preliminary exercise.

**Repeat from 8 to 12 times.**

- 88 - 112.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. Measure 112 starts with a dynamic of 88 and ends with 112. The music consists of sixteenth-note patterns with various fingerings (1, 2, 3, 4, 5) and grace notes. Measure 113 continues the pattern, ending with a final dynamic of 5.

## ETUDE XXIV.

### *Allegro con fuoco.*

-88 -112.

*Allegro con fuoco.*

$\text{♩} = 88$   $\text{♩} = 112$ .

Measures 1-5:

- Measure 1: Treble clef, C major. Bassoon part has eighth-note pairs. Fingerings: 1, 2, 3, 4.
- Measure 2: Treble clef, C major. Bassoon part has eighth-note pairs. Fingerings: 1, 2, 3, 4.
- Measure 3: Treble clef, C major. Bassoon part has eighth-note pairs. Fingerings: 1, 2, 3, 4.
- Measure 4: Treble clef, C major. Bassoon part has eighth-note pairs. Fingerings: 1, 2, 3, 4.
- Measure 5: Treble clef, C major. Bassoon part has eighth-note pairs. Fingerings: 1, 2, 3, 4.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic. Measures 2-4 show eighth-note patterns. Measures 5-7 continue the eighth-note patterns with some sixteenth-note figures. Measures 8-10 conclude the section with a final forte dynamic.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Fingerings are indicated above the notes, such as '2 1' and '3 1'. Measure 10 concludes with a repeat sign and a double bar line.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1 starts with a grace note followed by eighth notes. Fingerings 1-4 are shown above the notes. Measures 2-3 show sixteenth-note patterns with fingerings 1-2 and 1-3-1-2. Measure 4 begins with a dynamic marking "cres." followed by eighth-note pairs. Fingerings 3-2-5 are shown above the notes. Measures 5-6 show sixteenth-note patterns with fingerings 3-4 and 3-4. The score includes various slurs, grace notes, and dynamic markings like "f" and "p".

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 14. The notation includes various note values (eighth, sixteenth, thirty-second), dynamic markings (e.g., *poco*, *cres.*, *f*, *mf*,  *marcato.*), and performance instructions (e.g., fingerings like 1, 2, 3, 4, 5, and 1-4-3-2). The piano has two keys: treble clef on the left and bass clef on the right. The music is set against a background of horizontal lines and vertical bar lines.

Repeat each exercise from 8 to 12 times.  
♩ = 100 ♩ = 132.

Practice with fingering A first.

Sheet music for Exercise A, featuring two staves of sixteenth-note exercises. The top staff is in common time (♩) and the bottom staff is in common time (♩). Fingerings are indicated above the notes. The right hand part concludes with a section labeled 'B'.

B  
2 3 4 5 2 3 4 5 2 3 4 5  
A 1 2 3 4 2 3 1 1 2 3 4  
B 4 3 2 1 4 3 2 1 4 3 2 1  
5 4 3 2 5 4 3 2 5 4 3 2

Sheet music for Exercise B, featuring two staves of sixteenth-note exercises. The top staff is in common time (♩) and the bottom staff is in common time (♩). Fingerings are indicated above the notes.

*Allegro molto.* ♩ = 100 ♩ = 132. ETUDE XXV.

Sheet music for Etude XXV, featuring five staves of sixteenth-note exercises. The key signature changes between common time (♩) and common time (♩). Fingerings are indicated above the notes. The etude concludes with a final section labeled 'cen'.

Sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Measures 1-2. Dynamics:  $\text{f}$ ,  $\text{f}$ . Fingerings: 1, 2, 3, 4, 1, 3, 1, 2, 3; 2, 3, 1, 3, 1, 2, 3. Performance instruction: *ten.*

**Staff 2:** Measures 3-4. Dynamics:  $\text{f}$ ,  $\text{f}$ . Fingerings: 1, 2, 3, 1, 3, 1, 2, 3; 2, 3, 1, 3, 1, 2, 3. Performance instruction: *ten.*

**Staff 3:** Measures 5-6. Dynamics:  $\text{f}$ ,  $\text{f}$ . Fingerings: 1, 2, 3, 1, 3, 1, 2, 3; 2, 3, 1, 3, 1, 2, 3. Performance instruction: *ten.*

**Staff 4:** Measures 7-8. Dynamics:  $\text{p}$ ,  $\text{p}$ . Fingerings: 1, 2, 3, 1, 3, 1, 2, 3; 2, 3, 1, 3, 1, 2, 3. Performance instruction: *p leggiero.*

**Staff 5:** Measures 9-10. Dynamics:  $\text{mf}$ ,  $\text{mf}$ . Fingerings: 1, 2, 3, 1, 3, 1, 2, 3; 2, 3, 1, 3, 1, 2, 3. Performance instruction: *ten.*

**Staff 6:** Measures 11-12. Dynamics:  $\text{cres.}$ ,  $\text{f}$ . Fingerings: 1, 2, 3, 1, 3, 1, 2, 3; 2, 3, 1, 3, 1, 2, 3. Performance instruction: *ff con forza.*

# BLISS, ALL RAPTURES PAST EXCELLING.

(LIEBE SÜSS'STE ALLER WONNEN.)

MIA PER SEMPRE!

Alfred G. Robyn.

Tempo di Valse. ♩ = 80.



Bliss, all rapt ure past ex cel ling,  
Lie be sü ss'ste al ler Won nen,  
Ah! non puo te la fa vel la

Now my hap py heart is swell ing;  
Die mein Herz be glückt ge won nen;  
Ren der quel chio sen to in co re

A musical score for voice and piano. The vocal line starts with eighth-note pairs, followed by a series of eighth-note chords. The piano accompaniment consists of eighth-note chords throughout. Measure numbers 1 through 5 are visible along the right side of the vocal line.

All my glad ness all my pleas ure  
Das Ent ziick en zu ver kün den,  
Da quel di che tu mia Bel la

This fond heart can nev er sing.  
Meinem Herz das Wort ge bricht.  
Al mio amore giu ra sti a mor.

A musical score for voice and piano. The vocal line continues with eighth-note pairs and chords. The piano accompaniment consists of eighth-note chords. Measure numbers 4 and 5 are visible along the right side of the vocal line.

Ah! .....  
 Ah! .....  
 Ah! .....  
 All my glad - ness,  
***Das Ent-zück - en***  
 No non puo - te

all..... my pleasure, Ah!  
 zu..... ver- kün - den, Ah!  
 la..... fa - vel - la, Ah!

*Con affetto.*

This fond heart can nev - er sing.  
***Meinem Herz das Wort ge - bricht.***  
 Love so  
 Ren - der quel ch'io sen - to in cor.  
***Lie - - - be***  
***Mia .....***  
 per

true ..... at last ..... re - - - quit - - - ed,  
 die ..... mir wie - - - der ..... schein - - et  
 sem - - - pre! Al pet - - - to a - ne - - - lo

*f*

To thy life ... my life ... u - - -  
Die zwei Le - - - ben zart ... ver - - -  
Ch'io ti ser - - ri o ea - - ra o - -

*p*

ni - - - ted Pur - - - er ... joy ... in  
ein - - - et Schön - - - res Loos ... ist  
gnor Ah! non han la

*f*

rich - - - er meas - - - ure Smil - - - ing  
nicht zu fin - - - den Beut ... das  
ter - - - ra e il cie - - - lo Del - - - la mia

*p*

fort - - - une can - - - not bring ...  
Schick - - - sals Göt - - - tin nicht ...  
gio - - - ia mag - gior ... mag - gior ...

2nd time. Same words as first time or la la

ist time.  
a tempo.

Bliss..... all rapt - ures past ex - cel - ling, Now..... my hap - py heart is  
*Lie - be sü - ss'ste al - ler Won - nen Die mein Herz be - glückt ge -*  
No,..... non puo - te la fa - vel - la Ren - der quel chio - sen to in

p

swell - ing; All..... my glad - ness all..... my pleas.. ure, This..... fond heart can  
won - nen Das..... Ent - zück - en zu..... ver - kün - den Mei - nem Herz das  
co - re, Da..... quel di che tu,.... mia Bel - la, Al..... mio a - mor giu

Andante quasi recit.

All my  
*Das Ent -*  
Ah! non

nev - - er sing,  
*Wort ge - bricht*  
ra - - sti a - mor,

This fond heart can nev - - er sing.  
*Mei - nem Herz das Wört ge - bricht.*  
Al..... mio a - mor..... giu - ra - - sti a - mor.

f

*rall.*

glad - ness all my pleas - ure This fond heart can nev - er sing. Ah!.....  
 zück - en zu ver - kün - den Meinem Herz das Wort ge - bricht. Ah!.....  
 puo te la fa - vel - la Ren - der quel chio sento in cor. Ah!.....

*p colla voce.*

*Tempo I. con affetto.*

Love so ..... true ..... at last ..... re - - quit - - ed  
 Lie - - - be die ..... mir wie - - der ..... schein - - et  
 Mia ..... per sem - - pre! Al pet - - to a - ne - - lo

To thy life ..... my life ..... u - - nit - - ed  
 Die zwei Le - - - ben zart ..... ver - - ein - - et  
 Chio ti ser - - ri o ca - - ra o gnor .....

Pur - - er ..... joy ..... in rich - - er ..... meas - - ure  
 Schön - - - res Loos ..... ist nicht ..... zu ..... fin - - den  
 Ah! ..... non han ..... la ter - - ra eil cie - - lo

*Ped.*      \* *Ped.*      \* *Ped.*      \* *Ped.*      \*

Smil - - - ing fort - - une ..... can - - not ..... bring. ....  
 Beut ..... des Schick - sals Göt - - tin nicht. ....  
 Del - - la mia gio - - ia mag-gior, ..... mag-gior ....  


*Ped.* \* *Ped.* \* *Ped.* \* *f*  
*Ped.* \*



*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Cadenza.*  
*f* *Ah* ..... *p* *Ah* ..... *Ah* ...



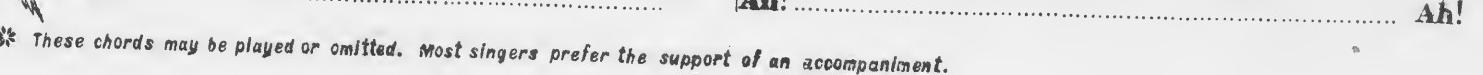
*Ah!* ..... *Ah!* ..... *Ah!* ...



*Ah!* ..... *Ah!* ...



*Ah!* ..... *Ah!* ... *Ah!*



\* These chords may be played or omitted. Most singers prefer the support of an accompaniment.

*a tempo.*

Bliss, all rapt - ures past ex - cel - ling,  
*Lie - be sü - ste al - ler Won - nen*  
Ah! non puo - te la fa - vel - la

Now my hap - py heart is swell - ing;  
*Die mein Herz be - glückt ge - won - nen*  
Ren - der quel ch'io sen - to in co - re,

All my glad - ness, all my pleas - ure, All my glad - ness, all my pleas - ure,  
*Das Ent - zück - en zu ver - kün - den Das Ent - zück - en zu ver - kün - den*  
Da quel di che tu, mia Bel - la, Al mio a - mor giu - ra - stia - mo - re,

This fond heart can nev - er sing,  
*Meinem Herz das Wort ge - bricht*  
Ah! non puo - te la fa - vel - la

This fond heart can nev - er sing,  
*Meinem Herz das Wort ge - bricht*  
Ren - der quel ch'io sen - to in co - re,

This fond heart,.... This fond heart..... can ..... nev - er sing.  
*Mei - nem Herz..... Mei - nem Herz..... das..... Wort ge - bricht.*  
Ren - der quel ..... ch'io sen - to in cor,..... sen - to in cor.

Ah!  
 Ah!  
 Ah!

Pur - er joy in rich - or  
 Schönres Loos ist nicht zu  
 Ah! non han la ter - ra il

meas - ure Ah!  
 fin - den Ah!  
 cio - lo Ah!

Smiling fort - une  
 Beut des Schick-sals  
 Della - mia gio -

can - not bring,  
 Göt - tin nicht  
 ia mag - gior,

can - not bring,  
 Göt - tin nicht  
 mag - gior,

can - not bring,  
 Göt - tin nicht  
 mag - gior,

can - not  
 Göt - tin  
 mag -

bring  
 nicht.  
 gior.

ff  
 Pod.

# O SWALLOW, HAPPY SWALLOW.

(ABSCHIED DER SCHWALBEN)

DUET.

F. Kuecken.

Allegretto. ♩ = 88.

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time signature. It includes dynamic markings like 'scherzando.' and 'sf'. The bottom staff is for the voice, also in a treble clef and common time, with a tempo of 88 BPM indicated. The vocal line begins with eighth-note chords.

The musical score continues with two staves. The piano staff shows a steady eighth-note pattern. The vocal staff begins with a melodic line consisting of eighth and sixteenth notes.

1. The swal-lows, yes, the swal-lows With shep-herds love to stay, The  
 2. To ev'-ry lit-tle play-ful lamb, A se-cret word they say, To  
 3. The joy-ful shep-herd sings a-loud: Be of my mind I pray; The

The musical score continues with two staves. The piano staff shows a steady eighth-note pattern. The vocal staff begins with a melodic line consisting of eighth and sixteenth notes.

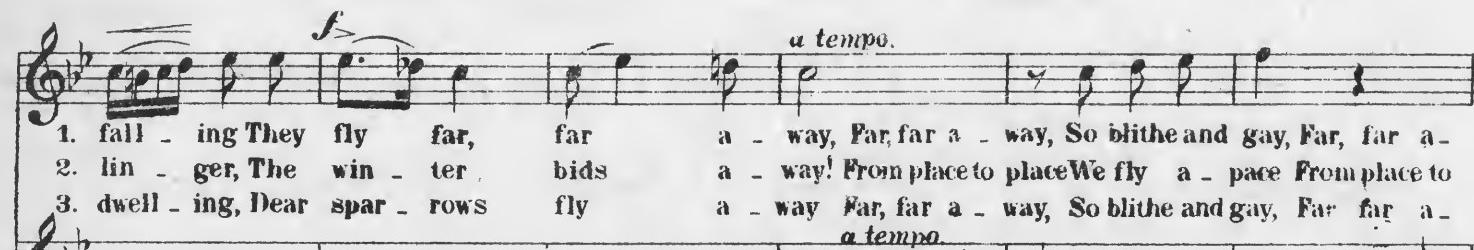
1. swal-lows, yes, the swal-lows With shep-herds love to stay; But  
 2. ev'-ry lit-tle play-ful lamb A se-cret word they say We  
 3. joy-ful shep-herd sings a-loud, "Be of my mind I pray" To

The musical score continues with two staves. The piano staff shows a steady eighth-note pattern. The vocal staff begins with a melodic line consisting of eighth and sixteenth notes.

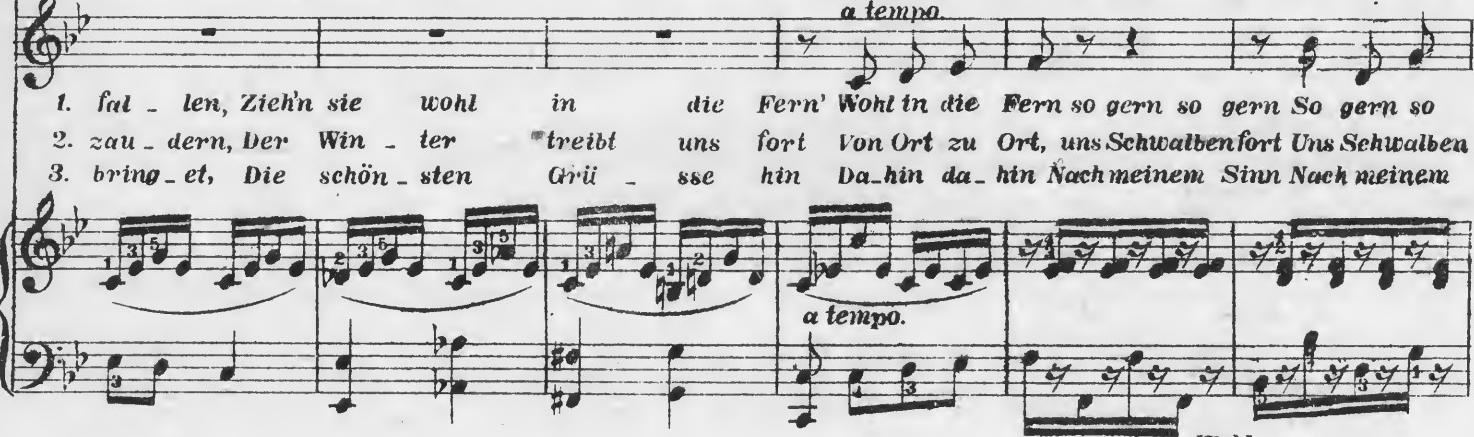


1. when the leaves are fall - ing They fly far, far a - way, But when the leaves are  
2. dare no lon - ger, lin - ger, The win - ter bids a - way! We dare no lon - ger  
3. where my thoughts are dwell - ing, Dear spar - rows fly a way To where my thoughts are

1. wenn die Blät - ter fal - len, Ziehn sie wohl in die Fern' Und wenn die Blät - ter  
2. dür - sen nicht mehr zau - dern, Der Win - ter treibt uns fort Wir dir - sen nicht mehr  
3. Spätzchen nun dem bring - et, Die schön - sten Grü - sse hin Ein Spätzchen nun dem



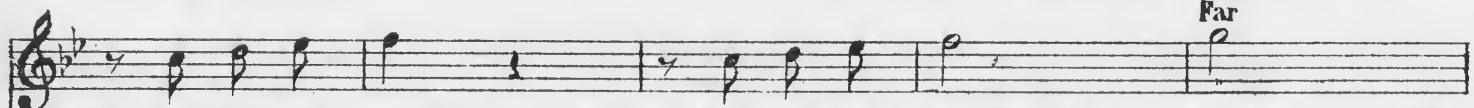
1. fall - ing They fly far, far a - way, Far, far a - way, So blithe and gay, Far, far a -  
2. lin - ger, The win - ter bids a - way! From place to place We fly a - pace From place to  
3. dwell - ing, Dear spar - rows fly a - way Far, far a - way, So blithe and gay, Far, far a -  
a tempo.



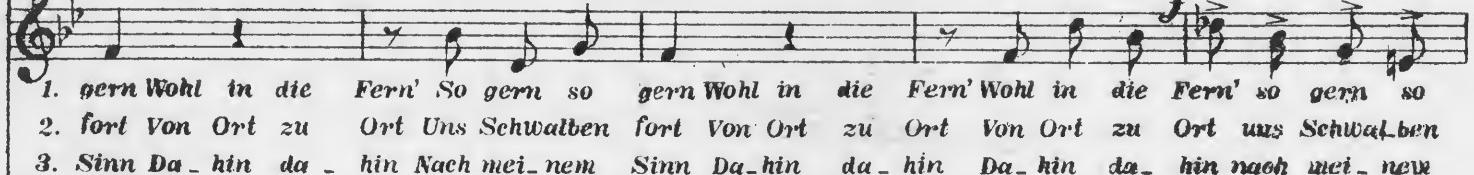
1. fal - len, Ziehn sie wohl in die Fern' Wohl in die Fern' so gern so gern So gern so  
2. zau - dern, Der Win - ter treibt uns fort Von Ort zu Ort, uns Schwalben fort Uns Schwalben  
3. bring - et, Die schön - sten Grü - sse hin Da-hin da - hin Nach meinem Sinn Nach meinem

a tempo.

Wohl  
Far



1. way, So blithe and gay, Far, far a - way, So blithe and gay, Far, far a - way so blithe and  
2. place We fly a - pace, From place to place We fly a - pace From place to place we fly a -  
3. way, So blithe and gay, Far far a - way, So blithe and gay, Far, far a - way so blithe and



1. gern Wohl in die Fern' So gern so gern Wohl in die Fern' Wohl in die Fern' so gern so  
2. fort Von Ort zu Ort Uns Schwalben fort Von Ort zu Ort Von Ort zu Ort uns Schwalben  
3. Sinn Da - hin da - hin Nach mei - nem Sinn Da - hin da - hin Da - hin da - hin nach mei - neu



*in*  
*far* ..... *die Fern'*  
*a - way*

1. gay, Far, far a - way, so blithe and gay, Far, far a - way, so blithe and gay, Far, far a - way, so blithe and  
 2. pace, From place to place we fly a - pace, From place to place we fly a - pace, From place to place we fly a -  
 3. gay, Far far a - way, so blithe and gay, Far far a - way, so blithe and gay, Far far a - way so blithe and

*gern Wohl in die Fern' so gern so gern Wohl in die Fern' so gern so*  
*fort Von Ort zu Ort uns Schwalben fort Von Ort zu Ort uns Schwalben fort Von Ort zu Ort uns Schwalben*  
*Sinn, Da-hin da - hin nach meinem Sinn, Da-hin da - hin nach meinem Sinn Da-hin da - hin nach meinem*

*wohl*  
*far* ..... *die Fern'*  
*a - way*

1. gay, Far, far a - way, so blithe and gay, Far, far a - way so blithe and gay, So ..... blithe and  
 2. pace From place to place we fly a - pace From place to place we fly a - pace We ..... fly a -  
 3. gay, Far far a - way, so blithe and gay, Far, far a - way so blithe and gay. So ..... blithe and

*gern Wohl in die Fern' so gern so gern Wohl in die Fern' so gern so gern*  
*fort Von Ort zu Ort uns Schwalben fort Von Ort zu Ort uns Schwalben fort Von*  
*Sinn Da-hin da - hin nach mei - nem Sinn Da-hin da - hin nach meinem Sinn Da - - - - - hin da -*

*dim.*

1. gay, Far ..... far a - way, So blithe and gay.  
 2. pace Froin ..... place to place We fly a - pace.  
 3. gay, Far ..... far a - way So blithe and gay.

1. *gern Wohl* ..... *in die Fern'* So *gern so gern*  
 2. *Ort Uns* ..... *Schwalben fort* *Uns Schwal - ben* *fort*  
 3. *hin Nach* ..... *meinem Sinn* *Nach* *mei - nem* *Sinn*

*dim.*

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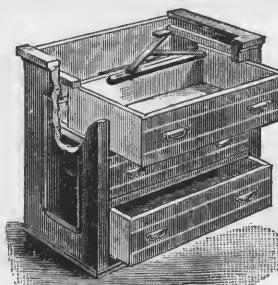
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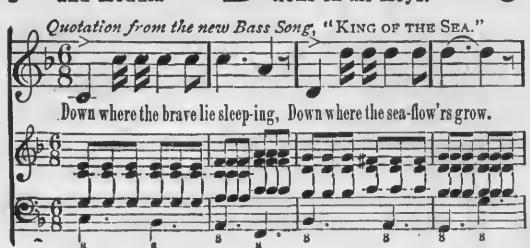
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Tschaiikowsky is a tall man, very handsome, with a grey beard. He is a familiar figure in Leipsic, where his best works are first produced. His full name is Peter Illitsch Tschaiikowsky. He did not adopt the profession of music until after he had fitted for that of law, and had accepted a post at St Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St Petersburg, in 1862, Tschaiikowsky entered its classes, study-

ing harmony and counterpart under Zaremba, and composition under Rubinstein. In 1866, Nicholas Rubinstein established the new Conservatory of Music at Moscow, and invited Tschaiikowsky to a professorship, which he held for twelve years.

A curious and somewhat unique action is pending just now in a Dresden Court of Justice, wherein the plaintiff seeks to recover damage to the amount of £325 from a well-reputed local singing-master for wrong treatment of his voice. The professor, it appears, considered his pupil's voice to be a baritone, and consequently aimed at the development of the

upper notes. After a prolonged course of study, his pupil made application at several lyrical establishments for an engagement, but was refused on the ground that he was not a baritone, but a genuine bass, and that instead of forcing his upper notes, he should have cultivated his vocal organ in the opposite direction. The pseudo-baritone feels naturally aggrieved at the loss of time incurred and at the prospect of having to begin his training over again, and hence these proceedings. The matter has been submitted to several experts one of whom is Dr. Willner, of the Cologne Conservatorium. Oysters in every style, at Milford's.

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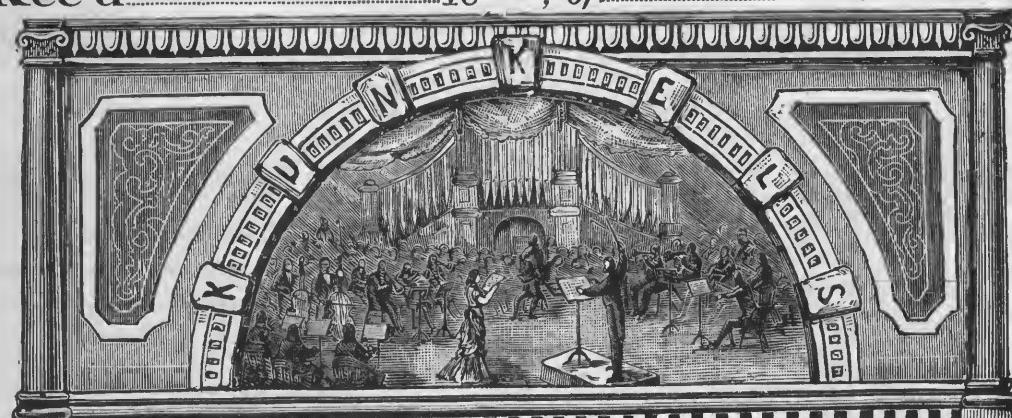
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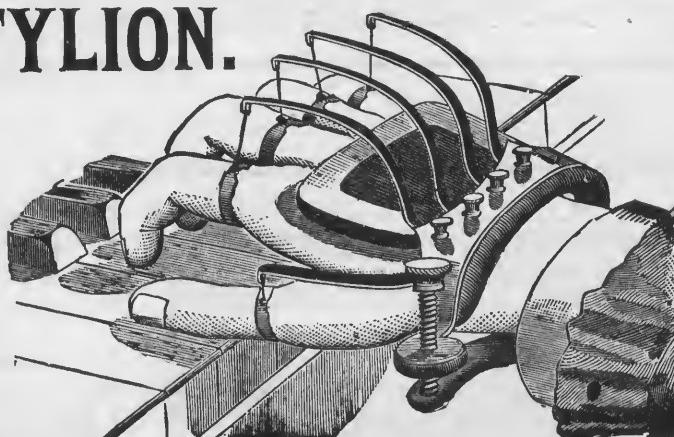
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